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Annual Conference of the Association for the Study of the New Literatures in English (ASNEL) / Jahrestagung der Gesellschaft für die Neuen Englischsprachigen Literaturen (GNEL)

CALL FOR PAPERS

“WORD AND IMAGE”

**University of Koblenz-Landau, Campus Koblenz,
May 24-27, 2006**

The simultaneous use of verbal and visual forms of representation constitutes a major feature of anglophone literatures and cultures, but the similarities and differences between words and images and the parameters of their coexistence have hardly been theorised and critically explored in depth. Post/colonial critiques often stress that the Other transcends verbal representation, without, however, discussing the nature of the visual representation of the Other or its relationship to its verbal context.

The aim of the conference is to debate the complex and changing relationships of verbal and visual forms of representation in the context of post/colonial and transcultural anglophone writings and discourses. The following questions are meant to prompt a more comprehensive inquiry into the use of images beyond the mere illustration of texts:

- Do images and words complement or supplement each other?
- Do images render the visible world legible?
- Do images succeed where words fail to represent the Other?
- Do visual and verbal representations add up or rather detract from each other?
- Do images and the body of the text reveal each other's gaps and shifting significations, refocusing attention and expectations?
- How and for which reasons do representations offer, defamiliarize, or subvert the voyeuristic gaze?
- How and to which end do texts and images negotiate the power, the pleasure and the fear of being watched?

Travel writing, Gothic narratives, children's and young adult literature, maps, cartoons, photography, painting, movies and websites are of special interest for presentations and discussions. Papers may want to consider the works on image, illustration, photography, film, the new media, the gaze and voyeurism by critics such as Nancy Armstrong, Jacques Aumont, Roland Barthes, Norman Bryson, Norman Denzin, Jill Casid, James Heffernan, Friedrich Kittler, Murray Krieger, J. Hillis Miller, Nicholas Mirzoeff, W.J.T. Mitchell, Peter Wagner, etc. You are very

welcome to make additional suggestions for approaches, genres and thematic sections for the conference.

Confirmed Keynote Speakers for the conference are: Gerald McMaster (Ottawa), Shaheen Merali (Berlin) and Peter Wagner (Koblenz).

A teachers' workshop on Friday, 26 May 2006, will consider verbal and visual material that is highly interesting for teaching New English Literatures and Cultures at schools.

There will also be a research forum and a poster exhibition on current work in progress organized by the ASNEL Executive Board (please consult the following page for details).

We would like to provide slots of 20 minutes for papers and 10 minutes for discussions. The deadline for abstracts is 31 January 2006.

Contact address:

Prof. Dr. Michael Meyer
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Campus Koblenz
Universitätsstrasse 1
56070 Koblenz
EMAIL: ASNEL2006@uni-koblenz.de

For more information about the conference please consult the website:

www.uni-koblenz.de/asnel2006

“Under Construction”: Research Projects in the New Literatures in English at the ASNEL Annual Conference 2006

At the forthcoming ASNEL Annual Conference on “Word and Image” (University of Koblenz-Landau, Campus Koblenz, Germany, May 24-27, 2006), we will introduce a new format designed to intensify academic discussion and exchange on ongoing research in our field. Two sessions will be dedicated to 15 minute presentations of current research projects undertaken by doctoral students, postdoctoral researchers and professors; each presentation will be followed by 15 minutes of discussion. The research projects should be presented as work in progress rather than in the form of “polished papers” and need not be related to the overall conference theme. The aim is to stimulate academic debate among ASNEL members and conference participants at all levels of professional experience (and not to institute a separate “junior researchers’ corner” or “*Nachwuchsforum*”).

This new format will be accompanied by another event designed to allow intensive individual exchange and feedback on ongoing research:

Poster Forum: Projects in Words and Images

Conference participants are invited to present their ongoing research projects on large posters which will be on display throughout the conference. Towards the end of the conference, there will be a “Poster Forum” where conference participants have the opportunity to meet those who have displayed their projects in a “market-place” setting and informally discuss current research individually or in small groups.

Both events will be organized directly by the ASNEL Executive Board. The deadline for applying for the “Under Construction” session and the Poster Forum is January 31, 2006. Please send your applications to:

Dr. Susanne Reichl (susanne.reichl@univie.ac.at)

Please indicate whether you would like to display a poster and/or introduce your ongoing research in a 15-minute presentation.

**European Network for Euro-African Studies
Project 2006**

Call for Papers: International Conference



**transcultural modernities:
narrating africa in europe**

Frankfurt University, Germany – June 1-3, 2006

Conveners:

Elisabeth Bekers (University of Antwerp, Belgium)
Sissy Helff (Goethe University Frankfurt am Main, Germany)
Daniela Merolla (University of Leiden, the Netherlands)

Whereas in recent years the creative output of Africans living in Europe has received increasing interest from the media and in academia, little critical attention has been paid to the manner in which the narrative modes in these Euro-African works give expression to or are an expression of their creators' transcultural realities. This conference responds to this need for reflection by scrutinizing how creative work explores issues such as home, migration, and diaspora, and how these explorations in turn contribute to the emergence of specific modern realities.

The conference aims to bring together researchers from different areas such as cultural and literary studies, anthropology and narratology, for an extensive interdisciplinary exchange. We invite papers focusing on modes of narration in Euro-African literature, film and other media. Questions concerning transculturality and postcolonial studies will provide other major points of entry to our discussions. The focal points of the conference will be:

- **‘Tracing Euro-African Modernities - of Asylum Seekers and Cosmopolitans’**
(addressing fieldwork and topics such as concepts of home, inclusionary and exclusionary practices, social, cultural and political dimensions of migration and diaspora)
- **‘Modes of Narrating Africa in Europe’**
(addressing topics such as unreliability, focalisation, orality, contextualised and cognitive approaches in Euro-African fiction, lifewriting, documentary, drama, etc.)
- **‘Postcolonial and Transcultural Studies: Framing a Euro-African Future’**
(addressing topics such as authenticity, ethnicity, hybridity, globalization and cultural production)

Confirmed Keynote speakers:

Mieke Bal (Amsterdam)

Graham Huggan (Leeds)

Frank Schulze-Engler (Frankfurt)

Nwachukwu Frank Ukadike (Tulane)

In order to encourage intensive discussions at the conference, 3,000 word papers are requested by **1 April 2006** and will be compiled in a reader and sent to all participants beforehand. At the conference itself, participants are asked to briefly comment on the arguments they develop in their papers and to elucidate their positions by responding to the other papers.

This conference aims to provide a platform for cooperation between academic institutions across Europe and the development of a European Network for Euro-African Studies. Enquiries and submissions (name, affiliation, title of contribution, and abstract of no more than 200 words) should be addressed to the conveners no later than **15 January 2005**. Participants can expect a letter of acceptance by the beginning of February. Please contact:

elisabeth.bekers@ua.ac.be
D.Merolla@let.leidenuniv.nl
helff@nelk.uni-frankfurt.de

Conference webpage:

<http://web.uni-frankfurt.de/fb10/ieas/abt/nelk/euro-afric/>

**8th Summer School of the New Literatures in English
in Frankfurt, Germany, September 3-7, 2007**

CALL FOR PAPERS

“Arrivals and Departures - Stories of Motion”

In 2007 we, a group of students from the English Department of the Johann Wolfgang Goethe-University, Frankfurt, will host the 8th Summer School of the New Literatures in English. We hope to bring together an estimated 150 students and an interesting selection of scholars and writers for a series of lectures, seminars, workshops and evening readings dedicated to anglophone literatures and cultures. The title “Arrivals and Departures - Stories of Motion” links a specific feature of Frankfurt with a prominent aspect of the New Literatures. Frankfurt International Airport, the largest airport of continental Europe, is an important junction of trade and travel routes and thereby of cultures and ideas. The airport and, even more importantly, its “arrivals and departures“ will therefore be the thematic frame of our conference.

The “Arrivals and Departures” theme can be understood literally, as referring to travel and migration, movement and interaction of people and thoughts. The airport may be seen as a contact zone, a site where connections are established or cut. It evokes associations of extraterritorial zones, international security, “cultural baggage” and culture shock. At the same time the concept does not necessarily depend on geographical movement. We are equally interested in the historical and sociopolitical transformation processes that occur in places that have been affected by colonialism, migration and globalization. Furthermore, as James Clifford has pointed out in his reflections on the “Transit Lounge of Culture,” it is not only possible to “dwell-in-traveling” but also to “travel-in-dwelling,” for instance by critically observing one’s home culture.

However, “Arrivals and Departures” may as well reflect the theoretical framework of our field of study. What has happened to the postcolonial agenda? Where do anglophone literatures and cultures go from where they are at the moment? Are there critical approaches that account for the changes in direction and focus that have taken place during the past years?

This selection of ideas hopefully has sparked your interest in our project. On our website you can find information including regular updates:

www.arrivals-departures.de

We will be happy to directly answer all further questions that may arise. Please contact us via e-mail <checkin@arrivals-departures.de> or write to:

**Summer School Committee
Abteilung NELK, Institut fuer England- und Amerikastudien
Johann Wolfgang Goethe-Universitaet, Gruenenburgplatz 1
60323 Frankfurt a. M., Germany**

Conference Reports



Postcolonial Studies: Changing Perceptions

Università degli Studi di Trento, 30 June – 2 July 2005

Our ‘Memory Box’ stores a remarkable number of things. It is here where visual and textual perceptions, oral and written traditions, conceptions of self and other, first-hand experience and story-telling traditions are turned into cultural memory. The convenor of the conference Postcolonial Studies: Changing Perceptions, Oriana Palusci (Trento) used this metaphor of a memory box to illustrate the relevance of memory to postcolonial studies, for instance when we look at the way our visual recollection of the world shapes our perceptions of centre and margin, of proportions and belongings on various maps. This three-day conference in Northern Italy was part of a larger ACUME project, a European Thematic Network which investigates ‘Cultural Memory’ in various European nations. As ACUME coordinator Vita Fortunati (Bologna) explained, the Trento unit sets out to examine the textual interweaving of European memory and discourse by postcolonial writers.

In Session 1: Changing Perceptions in Theoretical Frames Dennis Walder (Open University), Laura Di Michele (Aquila), Silvia Albertazzi (Bologna) looked at the ruptures and continuities of cultural memory in history, art and texts. Walder’s paper “The broken string: re-imagining the homeland in a postcolonial situation” opened the discussion with a critical perspective on nostalgia and identity (re)formulation in fictional and personal narratives in postcolonial South Africa. Translating Cultures and Memories was at issue in Session 2, where Simona Bertacco (Milano), Eleonora Federici (Trento) and Alessia Oppizzi (Trento) explored cultural and linguistic translation in (post)colonial literatures from various perspectives. While Bertacco reflected on the relevance of the concept of translation for postcolonial critical discourse and Federici examined translation in terms of identity, Oppizzi investigated the motives of the use of English versus Danish in Isaak Denisen/Karen Blixens novels and the authors own cultural translations in her paper “Why use English if your mother tongue is Danish?”

Chantal Zabus (Paris XIII), Raoul Granquist (UMEÅ), John Gilmore (Warwick), Giovanna Covi (Trento) looked at physical, aesthetic and historical acts of memory in Session 3, entitled Remembering/Visualizing. Zabus, for example, addressed the issue of female excision and how this experience is remembered in recent African self-writings, other panelists looked at the ways Caribbean history is remembered in the literary canon (Gilmore) or in Caribbean women’s writing (Covi). The Post/Colonial/Modern panel (Session 4) dealt primarily with memory in Black British literature, such as Pierpaolo Martino’s (Bari) paper on Kureishi’s *My Ear at his Heart*, Sabrina Francesconi (Trento) on *The Autograph Man* by Zadie Smith, or Maria Micaela Coppola (Trento) on Jackie Kay and the re-invention of

identity, while Andrea Binelli (Trento) looked at postcolonial Ireland. The next panel, 'Locating Memories', took the conference participants to a different venue. It very fittingly took place at a splendid location of cultural memory, the Museum of Contemporary Art in Roveretto (MART). Maria Maddalena Parlati (Callabria), Tobias Döring (München), Red Chan (Warwick), Shelley Hornstein (York) gave their readings of memory and place on topics such as David Malouf's narrative writing (Parlati), Kazuo Ishiguro's *When We Were Orphans* (Döring), Liu Hong's *Magpie Bridge* (Chan), as well as on visual imaginations of Israel in picture postcards (Hornstein). After such rich food for thought the conference participants were invited to look at the highly impressive actual collections of the museum, followed by "real food" which, as throughout the conference, fulfilled all positive clichés of the memorable tasty Italian cuisine.

The last day of the conference started out with a panel on Performing Histories with Carlo Pagetti (Milano), Guisepppe Martella (Urbino), Marinella Rocca Longo (Roma Tre), Birgit Neumann (Giessen) and Jan Rupp (Giessen) as speakers. Pagetti looked at "the place of memory in V.S. Naipaul's *Enigma of Arrival*", while Martella investigated the dialectics of memory in Rushdie's *Midnight Children* and Rocca Longo's paper dealt with memory and modern identity in Maori literature. Neumann discussed sports as instruments of decolonization in two films, "Tobriand Cricket" and "Lagaan" and Rupp ended the session with his paper "'Re-membering' or 'For-getting'? Monica Ali's *Brick Lane*".

Memory and Cultures was at issue in the last thematic session, with a clear emphasis on the plural 's'. Shaul Bassi (Venezia), Francesca di Blasio (Trento), Mirko Casagrande (Trento), Marianna Ottaviani (Bologna) investigated concepts of cultural hybridity and interchange, for instance, in a revisualization of Jewish memory (Bassi) or in plurilingual language use in texts like Yann Martel's *Self* (Casagrande).

This small but very intense conference without a doubt benefited from its clear focus and plenary atmosphere in which participants were really able to explore the topic through all sessions. The fact that it was sometimes too dense, leaving little time for discussions, was augmented by the rather unique situation that none of the speakers had dropped out of the programme – thus all papers announced in the programme were also delivered! One thing is clear: this conference and the hospitality of Oriana Palusci and her team at the University of Trento will stay firmly imprinted in our Memory Box.

Susanne Mühleisen (Berlin)

ReVisions of Australia: Histories, Images, Identities

**8th Biennial EASA conference, 20-24 September 2005,
University of Debrecen, Hungary**

For the first time EASA launched a postgraduate seminar prior to the actual conference providing a forum to the participants to present their own work in progress to which Bill Ashcroft had been invited as a key note speaker. Under the banner “Cultural Visions” we tackled the notions of “resistance” and “transformation”, the latter being advocated by Bill Ashcroft as the most powerful model of resistance. Two set texts, the chapter entitled ‘Resistance’ in *Post-Colonial Transformation* by Bill Ashcroft¹ and “Unsettling the Empire: Resistance Theory for the Second World” by Stephen Slemon² formed the departure point for our discussion. Then we were divided into two groups and under the guidance of Associate Professor Anne Holden Ronning and Associate Professor Wenche Ommundson (thank you so much), we (11 postgraduate students) had the opportunity to present and discuss our projects in the presence of Bill Ashcroft. The postgraduate seminar has been jointly organised by EASA and the International Association of Australian Studies (InASA) in order to promote Australian Studies in Europe. We are excited to hear that postgraduate seminars will now be organised every year thus allowing European postgraduates to meet on a more regular basis. The postgraduate seminar provided a very supportive intellectual environment.

The actual conference was opened on the following Tuesday by Her Excellency Ms. Clare Birgin, the Australian Ambassador to Hungary, by Dr Anne Holden Ronning, EASA President, by Dr Péter Szaffkó, Director of the Institute of English and American Studies at Debrecen University and by the wonderful Dr. Gabriella T. Espák, without whose unconditional commitment the conference would not have been such a hospitable experience. Always interesting, amusing and entertaining at the same time is Dr Richard Nile, one of the co-founders of the European Australian Studies Association, and special guest of honour of the conference, who also gave his opening address before Bill Ashcroft provoked the audience with his ideas of “The Horizontal Sublime”. In fact, his thought-provoking keynote address could not leave our minds during the entire conference and maybe it can be stated that it found its climax in the attempt of its practical discovery in the puszta (the infinite subject in the Hungarian landscape) during our Thursday afternoon conference tour – destination Hortobágy (parallels intended?). The word puszta

1 Bill Ashcroft, Chapter entitled ‘Resistance’ in: *Post-Colonial Transformation* (London: Routledge, 2001).

2 Stephen Slemon, „Unsettling the Empire: Resistance Theory for the Second World”, *WLWE* 30 (2) (1990).

means empty, bare, grassy plain and is a distant relative of the prairies, pampas and steppes. An encounter of a different kind in these famous Hungarian dry lowlands was to leave another imprint on the conference participants' memories. This tour scheduled for day three of our intense conference program not only contributed to the amiable and congenial atmosphere of the conference but also served as a refreshing break.

Due to the high number of participants parallel sessions (sometimes two, mostly three groups) had to be held putting one in the prickly, uncomfortable position of having to make a choice. I headed for session 1A opened by David Callahan, the convenor of the last EASA conference in Aveiro, Portugal, thus a smooth link between the previous and the current conference had been established. David's talk "Diminished Sympathy: Jane Campion's Changing Australia" highlighted Campion's sympathy for suburbia, which, however, seemed to have a negative influence on her career. Suburbia being a rewarding site for studying Australian identity (although not exclusively) was also the focus of Andrea Gaynor's (U of WA) talk "Re-visioning suburbia: 'productive' animals in Australian cities 1890-1960."

Sessions dealt with a wide range of topics covering, for instance, Bollywood in OZ, indigenous women's auto/biographies, "obituaries – what vision of society", "nation building sport: waterpolo at the Melbourne Olympics, the 1956 Hungarian revolution, and the process of nation formation", Jewish Australian literature, asylum plays, the Australian dream, Ngarla Songs and their use of metaphor, Hungarian-English language contact in Australia, Australian literary studies in Brazil, war memorials, Maori and Aboriginal Culture as narrative identity, Aboriginal art at stake, the art of homesickness, an examination of cookbooks, cultural discourses about flora, fauna and belonging, re-visions of James Cook's landing on Australian shores up to indigenous resistance, thus tapping into Bill Ashcroft's theory.

Moreover, there were talks on slime poems and bacterial artists, writers and poets besides readings by Andrew Taylor, Geoff Page, Katherine Gallagher, David Brooks and Sunil Govinnage (an Australian of Sri Lankan descent who kept calling himself a "Black Australian"), as well as a drama performance based on two plays by the Australian actor and playwright John Harding. After (only) four days of rehearsals, John together with three Hungarian girls brilliantly put excerpts from "Up the Road" and "Reconciliation" on stage in the theatre hall of the university.

Moreover, three film screenings were included in the programme. Ruth Balint's "Troubled Waters" (Australia, 2001, 54 min) drew our attention to the maritime equivalent of "terra nullius." Fishermen from the Indonesian island of Roti have been fishing the waters of the Timor Sea for centuries. In 1979 Australia expanded its territorial borders to 200 nautical miles and the Rotinese are now arrested for trespassing a borderline they cannot see. The film "Cracks in the Mask" directed by Frances Calvert (Australia 1997, 58 min) shows how museums decontextualise cultures – the so-called "poetics of detachment" – and how the very people whose ancestors created the objects in the first place are excluded. The film accompanies Ephraim Bani, a Torres Strait Islander on his voyage to the great museums of

Europe where his cultural heritage now lies. “Pitjiri: The Snake That Will Not Sink” (Australia, 1986, 48 min) directed by Karen Hughes (participant of the conference) explores the covert operation of resistance, begun by a white nurse and a group of Aboriginal women in Arnhem Land in the 1930s, to save Aboriginal people with leprosy from the fate of permanent off shore incarceration. It has astounding resonance with today’s detention centre policies and Australia’s policies toward asylum seekers.

Furthermore, the conference programme was interspersed with plenary panel discussions on the state of the “performing arts” in Australia, on “the future of Australian Studies in Europe” and on “Perceptions of Indigeneity: Continuity and Change.” Invited speakers to the latter were the poet Geoff Page, David Roberts, who has worked in the field of indigenous Studies for over 20 years, Vickie Grieves, an indigenous historian from Worimi (mid-north coast NSW) and Les Ridgeway. Les Ridgeway is not only a charismatic figure but also a source of “living history”. Overall, the conference has been a delightful experience, both intellectually and socially. It has provided me not only with a network of scholars, but also with a circle of friends. Much more remains to be accounted for.

Britta Kuhlenbeck (Hamburg)

Humboldt-Universität erwirbt den Nachlass von Janheinz Jahn

Ein bisher verborgener Schatz ging diesen Sommer in den Besitz der Humboldt-Universität zu Berlin über. Mit finanzieller Hilfe der Fritz Thyssen-Stiftung erwarb das Seminar für Afrikawissenschaften den persönlichen Nachlass des Schriftstellers, Herausgebers und Übersetzers Janheinz Jahn (1918-1973). Er gilt als der erste deutschsprachige Vermittler afrikanischer Literaturen und Kulturen. Seine Arbeit wird bis heute weit über Deutschlands Grenzen hinaus geschätzt.

Sein privater Nachlass fand jetzt den Weg in die Bibliothek des Seminars für Afrikawissenschaften der Humboldt-Universität zu Berlin. Unzählige, aus Jahns Feder stammende, zum Teil unveröffentlichte Kurzgeschichten, Theaterstücke, Essays und Radio-Features sowie eine Vielzahl von Übersetzungen afrikanischer und afroamerikanischer Autoren bieten ein breites Betätigungsfeld für die Literatur und Kulturwissenschaft. Eindrucksvolle Bild- und Audioquellen, welche bekannte Autoren in Bild und Wort festhalten, vervollständigen das Material, ebenso wie umfangreiche, teils auf persönlichen Freundschaften beruhende Korrespondenzen mit Autoren, Verlegern und Politikern.

Zur Person:

Nach einer Begegnung mit dem Dichter und späteren senegalesischen Präsidenten, Léopold Sédar Senghor, im Jahr 1952 begann Jahn anglo- und frankophone Lyrik aus Afrika und dem karibischen Raum zu sammeln. Eine Auswahl erschien 1954 in der Anthologie *Der schwarze Orpheus: Moderne Dichtung afrikanischer Völker beider Hemisphären*, die Deutschland erstmals in Kontakt mit afrikanischer Poesie brachte und wegweisend für die Beschäftigung mit afrikanischer Literatur im deutschsprachigen Raum wurde. Ihrem Herausgeber verhalf diese Publikation unerwartet zu Prominenz. In den darauf folgenden 20 Jahren veröffentlichte Jahn weitere Anthologien, aber auch vielbeachtete Werke zur Rezeption afrikanischer und afroamerikanischer Literaturen, wie z. B. *Muntu: Umriss der neofrikanischen Kultur* (1958), *Die neofrikanische Literatur: Gesamtbibliographie von den Anfängen bis zur Gegenwart* (1965) sowie *Who is Who in African Literature* (1972). Seine umfangreiche Privatbibliothek zur modernen afrikanischen Belletristik und Dichtung, die zum Teil heute seltene Erstauflagen bedeutender afrikanischer und afroamerikanischer Autoren enthält, ging nach Jahns Tod in den Besitz der Universität Mainz über. Diese Sammlung bildet die Grundlage der nach Janheinz Jahn benannten Bibliothek für afrikanische Literaturen (<http://www.jahn-bibliothek.ifeas.uni-mainz.de>), die mittlerweile 17000 Bücher beherbergt.

Flora Veit-Wild (Berlin)

LEHRVERANSTALTUNGEN IM WINTERSEMESTER 2005/2006

[zusammengestellt aus *AREAS - Annual Report on English and American Studies*,
Band 29 (2005/2006) sowie aus Zusendungen von Mitgliedern der GNEL]

Deutschland

AACHEN

Davis	The Contemporary Canadian Novel
---	Aspects of Postcolonial Studies
---	Filming New Zealand
Davis/Jansen	Contemporary African Women's Writing
Deringer	Regional and Urban Cultures in the United States and Canada
Marsden	New Zealand Poetry

AUGSBURG

Middeke	Contemporary Canadian Short Stories
N.N.	Canadian Cultural Studies

BAMBERG

Kramer	South Asian and Middle Eastern Literatures in Great Britain and the U.S.
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BAYREUTH

Benesch	Writings of the Black Atlantic
Dannenberg	The Postcolonial Historical Novel
---	South African Fiction and Drama

BERLIN, FU

Haselstein	Diasporic Literatures
Hoenisch	Caribbean Literature (anglophone) and 'underdevelopment'
West-Pavlov/ Stein	Postcolonial Research Forum
Willett	Introduction to Cultural Studies II: Australia and the World

BERLIN, HU

Auga	Repräsentation und weibliche Intellektuelle in der Transformation: Nadine Gordimer und Christa Wolf
Buck/Heide/Kotte	Canadian Film: The Other American Cinema
Gehrmann	Einführung in das Studium der afrikanischen Literaturen
Knepper	Performing Gender: Caribbean icons, images, stories and sounds

Lucko	History of English in North America
---	English-Related Pidgins and Creoles
Maassen	Female Modernism: Katherine Mansfield and Virginia Woolf
Peter	Studies in West African English
Veit-Wild	Lektürekurs: Afrikanische Literatur in deutscher Übersetzung
---	Einführung in die Literaturen des südlichen Afrika
---	„The Mother Africa Trope“ – Die Frau und der weibliche Körper in Werken männlicher Autoren

BIELEFELD

Fleischmann	Introduction to Australia
---	Rhodesia under White Rule
Kunze	African English Fiction

BOCHUM

Schaff	Orientalist Fantasies. Images, Texts, Design, Architecture and Film
Viol	Languages and Culture of the Black Atlantic

BONN

Kreutzer	Postkoloniales Kolloquium
Rae	Anne Carson and Contemporary Canadian Fiction
---	Translation, Transculturation, and the Poet's Novel in Canada
Schmidt-Haber- kamp	A History of Australian Literature
---	Eighteenth-Century Orientalism
---	Examenskolloquium "Postcolonial Theory"
---	Short Stories from Canada, Australia and New Zealand

BRAUNSCHWEIG

Porsche	Post-Colonial Fiction
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BREMEN

Cetin	Reading English Literatures
Schaffeld	The Contemporary Australian Novel: Peter Carey
Stefanowitsch	Ethnic Varieties of English

CHEMNITZ

Rempel	Australia's Indigenous People
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DARMSTADT, TU

Erichsen	Caryl Phillips: Reconstruction of History
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DORTMUND

Bell	Project Design and Evaluation: Australia/New Zealand/USA
Bimberg	Postcolonial Literatures of Africa

Ipsen	Kulinarische Semiotik: Kulturgeschichte und Bedeutung von nationalen, internationalen und hybriden Kochtraditionen
Kramer	The British Empire
DÜSSELDORF	
Gomille	Postcolonial Travel Writing
---	Translation in Practice: Contemporary Anglophone Travel Writing into Germany
Peters	Teaching Post-colonial Drama
ERLANGEN	
Barnickel	The English Speaking World
Bayer	Anglophone African Literature
Binder	Das Eigene und das Fremde: Berichte europäischer Reisender über die Neue Welt
Meindl	Postkolonialismus und Interkulturalität in nordamerikanischen Romanen
ESSEN	
Lehrende des Faches	Studying and Teaching Anglophone Cultures at Duisburg-Essen University
Davis	The Contemporary Canadian Novel
Drawe	Slave Narratives
Lehmann/Reckwitz	The New South Africa and the Novel
Lehmann	Contemporary Novels in English
---	The Cultural Debate in the New South Africa
Raab/Reckwitz	20 th -Century Anglophone Novels
Rathofer	The Black British Novel
FRANKFURT/M	
Helff	Introduction to New Zealand and Australian Cinema
---	Queering India
Mieszkowski	Metaphorisierung der “postcolonial condition”
Vogt-William	Indo-Canadian Women Writers
---	Transcultural Tolkien
FREIBURG	
Deuber	Pidgins and Creoles
Gut	English in Singapore
Hinrichs	Language and Culture in Jamaica
Kortmann	Tense & Aspect in Varieties of English around the World
Mair/Schocker	English as an International Language
Pirker	Black British Short Stories
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Marion Gymnich

Metasprachliche Reflexionen und sprachliche Gestaltungsmittel im englischsprachigen postkolonialen und interkulturellen Roman

Forschungsergebnisse



Katrin Berndt. *Female Identity in Contemporary Zimbabwean Fiction*. Bayreuth: Bayreuth African Studies Series 73, 2005. Dissertation, Bayreuth 2004 (Prof. Dr. Eckhard Breitinger)

Contemporary Zimbabwean fiction in English, which has become one of the most prolific areas of postcolonial literature, is a hybrid development that comprises literary modes and styles from both precolonial oral narratives and written Western tradition. In my dissertation, I closely analyse novels by Yvonne Vera, Tsitsi Dangarembga, Vivienne Ndlovu, Nozipo Maraire, and Chenjerai Hove. Their prose narrates the growing up of girls in societies shaped by two patriarchal heritages, describes violence against women and children, celebrates female sexuality, or introduces new perspectives on historical transformations. The texts locate the contradictory processes, negotiations, and ambivalent successes of an increasingly postmodern Zimbabwean society in the identity formation of women. Women's identity – as represented in these novels – is composed of distinguished identity layers and appropriated subject positions. It reflects the changes and challenges of contemporary culture.

I proceed from the theoretical assumption that “female identity construction in contemporary Zimbabwean literature dissolves colonial and postcolonial dichotomies by integrating them as non-binary components into its negotiable, multi-layered structure”. Following the argumentation of postcolonial theorists like Trinh T. Minh-ha and Homi Bhabha, and integrating the linguistic concept of the palimpsest, the study establishes an explicitly heterogenous, pluralistic theoretical framework that attempts to provide an adequate space for the discussion of the complex identity formations of female characters. I focus on female protagonists of novels published after Zimbabwe's independence in 1980. The structure of my study recognizes three main subgenres of contemporary Zimbabwean fiction: the *Bildungsroman*, the metahistorical novel, and the realistic/didactic novel. My attempt here was not only to provide an objective framework of discussion that pays reference to actual literary developments rather than uncritically echoing either female stereotypes or Western literary categories. The structure also directly relates the individual character's identity formation to the literary subgenre of the novel, where subjective female identity processes both highlight and question cultural developments during and after colonization.

Dangarembga's *Bildungsroman Nervous Conditions* (1988) offers its protagonist diverse ways of dealing with colonial oppression and the double colonization of Black women. These optional ways of life are embodied by the main characters and the Zimbabwean landscape, while the negotiation of these different identity layers is performed through the relations(hips), interactions, and interdependencies of the characters who incorporate the protagonist's prospective identity com-

ponents. The novel highlights that in a society, where the reproducers of culture – the family, the school, and other institutions – belong to opposed reference systems, the individual can either turn to self-destruction, or needs to begin to establish an individuality that overcomes preexisting constraints. Here, given identity layers have to be reinterpreted with regard to the changing social and cultural circumstances, and with respect to individual desires.

Zimbabwean metahistorical fiction is mainly occupied with a literary revision of the second *chimurenga*, the war of independence (1966-1980). The novels I discuss in my thesis challenge the notion of history as a positive progression and narrate the marginalized personal views and subjective experiences of ‘subaltern’ people. While Hove's *Bones* (1988) introduces a female protagonist who is used as interstice of the novel on which the other characters can project their identity layers, Vera's novels *Without a Name* (1994) and *Butterfly Burning* (1998) display the female body both as main subject position and battlefield of divergent individual and cultural processes of identity formation. Relying on the experiences of female protagonists to narrate the perspectives of subaltern, marginalized groups, these three texts succeed in their attempt to what Trinh T. Minh-ha called an approach to ‘truthfulness’, that is the acknowledgment of several subjective ‘truths’ depicted in fiction as opposed to a single, ‘objective truth’ as claimed for example, in this context, by post-independent nationalistic discourse.

The third subgenre put into focus is the realistic/didactic novel, represented by Nozipo Maraire's *Zenzele: A Letter for My Daughter* (1996) and Vivienne Ndlovu's *For Want of a Totem* (1997). I read these texts as continuation of the pre-colonial oral literary tradition because they fulfil the same social responsibilities: to educate children and adults alike, and to transport social values and codes of behaviour. The protagonists are single-layered *flat characters*, who negotiate cultural stereotypes of different origin. I demonstrate that these female protagonists represent model types of cultural identity. Their individual features are neglected in favour of characteristics which epitomize the idealized post-independent Zimbabwean woman. They serve as moral pillars of society because they demonstrate how to pragmatically implement both precolonial and Western values, along with the alterations only believed to belong to either of these traditions.

To sum up, my work features female identity construction as an ongoing process beyond ideological appropriations. Female characters consist of several, contradictory or complementary identity layers. Some of these are developed into subject positions. Within the hybrid structure of postcolonial identity, any hierarchy is negotiable and, therefore, unstable. It is the instability of the female identity construction that guarantees the female subject's ability to define its identity. Paradoxically, the instability of the inward hierarchies and the flexibility of its components grant the general stability of the postcolonial female identity construction.

Katrin Althans, “Re-Biting the Canon – Indigenous Gothic in Mudrooroo’s Vampire-Trilogy”, Magisterarbeit, Münster 2004 (Prof. Barbara Schmidt-Haberkamp)

Australian indigenous culture has often been rejected as primitive and depicted as civilization’s dark other. It was denied its place within the formation of a national identity, and only recent times saw the rise of indigenous authors whose work was concerned with questions of Aboriginality and who challenged Anglo-centric ideas of Australianness. By combining both European literary traditions and indigenous cultural heritage, those authors reject white constructions of Aboriginal people as the demonized “Other“ and deconstruct a national identity based on Anglo-Australian culture. Mudrooroo’s vampire-trilogy, consisting of *The Undying*, *Underground*, and *The Promised Land*, is a case in point: He not only revamps western classics, such as Bram Stoker’s *Dracula*, Thackeray’s *Vanity Fair*, and Melville’s *Moby-Dick*, and several tales of ancient Greek mythology along with Australian national myths, most notably the Eliza Fraser legend, the concept of mateship, and the Myall Creek massacre, but also introduces Aboriginal concepts and beliefs. In order to comment on the impact of British settlement on Aboriginal communities, he applies the mode of Gothic fiction, usurps its European tradition and turns it into an indigenous Gothic, thereby creating a very different version of Australian history and identity.

Using Bram Stoker’s novel *Dracula* as a starting point for his revision of the European literary canon, Mudrooroo reverses the roles of hero and villain: An English vampire comes to Australia to prey upon its indigenous population, thus presenting a threat they are neither able to avert nor to recover from, as the Aboriginal narrator is finally infected with a vampiric identity. Additionally, the white invaders are introduced as *nam*, ghosts, and *moma*, devils, respectively, and their whiteness eventually becomes a sign of ultimate evil and monstrosity. By gothicizing the whites and rejecting Gothic constructions of Aboriginality, Mudrooroo’s vampire-trilogy works as a counter-discourse to the master-discourse of European Gothic.

Apart from focusing on the role indigenes were limited to by western authors, he also addresses questions of gender and generic subordination and how common formations of Australian identity, and the literary canon respectively, have assigned females to the periphery, and still continue to do so. This becomes most obvious in his version of prominent Australian legends that formed current ideas of Australianness: He turns them upside down and literally tears them to pieces, and thus exposes their exclusiveness and ideological instability.

Mudrooroo, however, does not content himself with the simple reversal of both colonial and generic assignments: He also turns to his own indigenous heritage and blends it with that of the European invader. The novels’ Gothic discourse, for instance, is enriched with Aboriginal mythology, which for readers with a western, European, background is hard to grasp at first sight. The use of such textual detail to introduce his own ideas of Australian identity, though, are not his only means, as he

also plays with narrative techniques and tricks: Both European and Aboriginal concepts of storytelling and time are combined, and neither surrenders to its other.

Yet resistance to dominant structures and revaluation of Aboriginal culture is only part of the trilogy's concern. Mudrooroo's very own view on a new Republic of Australia is envisioned at the end of *The Promised Land*: The entire cast is reunited at the governor's place, presenting a substitute for the diversity of Australians inhabiting that vast continent – except for the merely legendary “typical Australian“. Thus Mudrooroo's vampire-trilogy is an example of Ashcroft's idea of post-colonial transformation, as it does not simply react to western classics and their imperial binaries but adds to them a uniquely Australian and Aboriginal nuance. Australia's white heritage is questioned as well as Europe's cultural supremacy, while indigenous components are introduced into the western canon, thereby promoting a mixed and multicultural Australian society.



Jenny Diederich, “Generational Conflicts in Contemporary Black and Asian British Fiction”, Magisterarbeit, Frankfurt am Main 2005 (Prof. Frank Schulze-Engler)

Generational conflicts surface on different levels in Black and Asian British fiction both with regard to the writers themselves as well as their writing. This may not come as a surprise as Britain, having recently celebrated the arrival of the SS Empire Windrush, which carried the first wave of immigrants now known as the *Windrush Generation*, has seen several generations of migrants arrive and grow up in the country. This development is paralleled in the works of fiction. A substantial number of novels written by British-born writers of immigrant parents are semi-autobiographical accounts of what growing up in Britain as a member of an ‘ethnic minority’ is like. These coming-of-age novels implicitly deal with generational conflicts which are always culturally inflected since the gap between the generations stems not only from different historical but also different cultural experiences. A major difference between immigrants and their children is the experience of migration and the memory of a homeland outside Britain. Those who have experienced migration and have memories of a home elsewhere are separated from those who have not migrated themselves or were too young to remember any home other than Britain. The conflict then is one of opposing cultural traditions and different notions of ‘home’.

My thesis explores how generational conflicts are treated in three contemporary novels: Diran Adebayo's *Some Kind of Black* (1997), Zadie Smith's *White Teeth* (2000) and Monica Ali's *Brick Lane* (2004). These three novels demonstrate that there are various ways of dealing with migrant and post-migrant experiences with potentially very different outcomes. These are partly determined by the position the individual occupies in the generational succession within the family.

Generations constitute an element of personal and collective identity. The identification with one generation goes hand-in-hand with the demarcation of one's own generation from others. Continuity and change are central elements in the succession of generations. The term therefore carries both filiative and affiliative connotations. The generational conflict results from the distance age and experience create between the generations. The children's resistance to their parents' attempts to raise them in their own culture interrupts the transfer of cultural values and traditions. While some of the characters in these novels assimilate to British culture and assume a British lifestyle, others retreat into apparently essentialist forms of 'their own culture'. However, these are exposed as hybrid forms which are often unrecognisable to the first generation.

I argue that the term 'generation' can be useful to emphasise at once the filiative connections to a colonial history and the diaspora as well as the affiliative links to Britain as a homeland of the second and third generation. The notions of filiation and affiliation help to disentangle the webs of relationships. It should be kept in mind, however, that the term 'generation' evokes many different and often contradictory connotations which makes it difficult to deal with.



Christian J. Krampe, "The Past is Present – Slavery, Blues and Collective Memory in African-Canadian Poetry", Magisterarbeit / Staatsxamensarbeit, Trier, 2004/2005 (Prof. Dr. Wolfgang Kloß)

Die Literatur afro-kanadischer AutorInnen hat sich in den letzten drei Dekaden vervielfacht, dennoch bleibt sie vom nordamerikanischen Mainstream ausgeschlossen. Insbesondere die Lyrik stellt einen in der akademischen Betrachtung weithin vernachlässigten Gegenstand dar. Dabei hat die Dichtung schwarzer kanadischer SchriftstellerInnen durchaus prominente VertreterInnen: Claire Harris, Marlene Nourbese Philip, Dionne Brand, George Elliott Clarke und George A. Borden verkörpern diese marginalisierte Kategorie kanadischer Schreibkunst. Die Arbeit "The Past is Present" beschäftigt sich mit den Werken dieser Autoren, die trotz ihrer teilweise augenfällig divergenten Wurzeln und Lebensläufe unter dem Etikett "African-Canadian" subsumiert werden können.

In Anbetracht fehlender Überblicksdarstellungen zum Thema bietet die Arbeit vor allem eine breit angelegte Schau einer Vielzahl von Gedichten – gut neunzig einzelne Werke finden Eingang in die Analyse. Neben dieser Überblicksfunktion ist der Anspruch der Arbeit ein doppelter: Anhand der dichterisch-literarischen Spiegelung und Konstruktion einer kollektiven Identität wird sowohl die Binnendefinition der afro-kanadischen Minorität als auch ihr Verhältnis zur sie umgebenden Gesamtgesellschaft aufgezeigt.

Dabei zeigen sich wiederum zwei Tendenzen: Erstens wird versucht, die nach Auffassung der afro-kanadischen DichterInnen 'weißgewaschene' Geschichts-

wahrnehmung Kanadas zu korrigieren und literarisch neu zu schreiben. Zweitens wird dieses als verzerrt wahrgenommene historische Bild Kanadas mit aktuellen sozio-kulturellen Zuständen verknüpft. Auch heute, so die dichterische Argumentation, ist die Selbstwahrnehmung des kanadischen Mainstream verzerrt und blendet wichtige Teile der gesellschaftlichen Realität aus.

Konkretisiert werden diese Tendenzen anhand einer sogenannten „Erinnerungsfigur“, einem Kristallisationspunkt kollektiver Erinnerung. Die wohl ergiebigste Erinnerungsfigur innerhalb der afro-kanadischen Dichtung ist diejenige der Sklaverei. In der afro-kanadischen Lyrik wird dieses Thema – ob als explizites Sujet, ob als Motiv, Symbol oder Metapher – auffallend häufig verwendet. Aufgezeigt wird dadurch das ‚Weißwaschen‘, sowohl die verzerrte Geschichtswahrnehmung als auch die verzerrte Wahrnehmung gegenwärtiger Identifikationsprozesse. Bezüglich seiner Vergangenheit definierte und definiert sich Kanada vornehmlich als sklavereifreier Rettungshafen vis à vis der sklavenhaltenden (zumindest südlichen) Vereinigten Staaten. Dieses Selbstbild wird von den afro-kanadischen AutorInnen unterminiert. Mannigfache poetische Verweise auf Sklavenhaltung schreiben den historischen Stereotyp um. Ebenso wird verdeutlicht, dass Kanada auch für die freien Schwarzen kein Kanaan darstellte – konträr zur vorherrschenden Meinung. Wurden den freien Schwarzen, beispielsweise den Black Loyalists, etwa Landzuweisungen an der kanadischen Ostküste versprochen, wurden diese oft entweder nur teilweise oder gar nicht erfüllt. M. N. Philip nennt Kanada dementsprechend einmal lyrisch das „unpromised land“. Der Satz „go and make potatoes out of rocks“ aus einem Gedicht G. A. Bordens verdeutlicht diese Diskrepanz zwischen Anspruch und Wirklichkeit. Unterhalb des Levels der formalen Sklaverei wird also ein Zustand der Dependenz und Unterordnung enttarnt, der demjenigen der Leibeigenschaft in seinen Auswirkungen und den ihn unterfütternden rassistischen Annahmen eng verwandt ist.

Der auf die Vergangenheit bezogene Appell – stellt Euch auch den negativen Seiten der kanadischen Historie! – wird über die Verwendung kollektiver Erinnerungen literarisch bis in die Gegenwart verlängert. Ebenso, wie der weiße kanadische Mainstream die Diskriminierungen der Vergangenheit ausblendet, werden gegenwärtig Rassismus und Benachteiligung unter dem Deckmantel des Multikulturalismus versteckt. Die kanadische Gesellschaft, so unterstellen es ihre schwarzen SchriftstellerInnen, postuliert die Doktrin des gleichberechtigten Zusammenlebens, stellt sich dabei aber nicht den real existierenden Problemen. Die ebenfalls untersuchte Verwendung von Blueselementen in der Dichtung afro-kanadischer AutorInnen verdeutlicht nochmals den Brückenschlag zwischen Vergangenheit und Gegenwart: Die Verarbeitung der historischen Blues-Wurzeln (vor allem afrikanische Einflüsse, der ‚field holler‘ und Gospelmusik) in zeitgenössischer Dichtung weist hin auf das Überdauern des kollektiven Erbes sowohl im positiven Sinne einer schwarzen Ästhetik als auch im negativen Sinne einer fortgesetzten Diskriminierung.